

THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 23.]

SATURDAY, JUNE 28, 1856.

PRICE 3d.
BY POST, 4d.

Musical Announcements, &c.

HER MAJESTY'S THEATRE.

This day, Saturday, June 28th, Bellini's *I CAPULETTI DI MONTECCHI*. Romeo, Mdlle. Johanna Wagner; Giulietta, Mdlle. Jenny Baur; Tebaldo, Herr Reichardt; Capello, Signor Beneviento. On Monday, *LA FIGLIA DEL REGGIMENTO*. Maria, Mdlle. Piccolomini; La Marchesa, Madame Borgaro; Tonio, Signor Calzolari; Orsino, Signor Baillou; Corporale, Signor Kinni; Peasant, Signor Mariani; Sulpizio, Signor Belletti; Notaro, Signor Jacopi; La Duchessa, Mdlle. Baillou.—Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

BRADFORD MUSICAL FESTIVAL, 1856.

Under the Especial Patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, K.G., His Royal Highness the Duke of Cambridge, K.G. &c. &c. &c.
President—The Right Honourable the Earl of HAREWOOD.
The Festival will be held in St. GEORGE'S HALL, Tuesday August 26; Thursday August 28 Wednesday " 27; Friday " 29
Conductor, Mr. COSTA.
Chairman, SAMUEL SMITH, Esq.
Secretary, Mr. CHARLES OLLIVIER.
Committee-room, St. George's-hall, Bradford.

CRYSTAL PALACE.—OPERA
CONCERTS.—Admission, 7s. 6d. The Eighth Grand Concert by the artistes of the Royal Italian Opera will take place on FRIDAY NEXT, July 4th. Doors open at 1; Concert to commence at 5. Visitors not holders of Two Guinea Season Tickets will be admitted by Tickets, at 7s. 6d. each. These tickets may be obtained at the Palace; at the Company's Office, 79, Lombard-street; and at Mitchell's Library: Same Library; of Messrs. Keith, Prowse, and Co.; and of Messrs. Cramer, Beale, and Co. Reserved seats in the new Galleries may be engaged at 2s. 6d. each. Tickets for these seats will be issued at the Crystal Palace only. After the Concert there will be a display of the Fountains.
G. GROVE, Secretary.
Crystal Palace, June 5th, 1856.

MDLLE. LOUISE CHRISTINE has the honour to announce that her MATINEE MUSICAL will take place THIS DAY, June the 28th, at her residence, 3, EATON-SQUARE, under the immediate patronage of her Grace the Duchess of Wellington, the Dowager Marchioness of Ely, the Marchioness of Drogheda, the Lady Emily Foley, the Lady Louisa Douglas Pennant, the Countess of Clarendon, the Countess of Elgin and Kincardine, the Countess Dowager of Essex, the Countess of Dunraven, the Lady Cecilia des Vaux, Lady Charles Somerset, the Lady Mary C. N. Hamilton, the Lady Elizabeth Duncannon, the Lady Harriet Ramsden, the Lady Catherine Whible, Lady Robert Grosvenor, the Hon. Mrs. Ferguson (of Piffou), Lady Douglas, Lady Wetherall Warneford, Lady Flower, Lady Dillon, Mrs. Dudley Perceval, Mrs. Montague P. Russell. To commence at 3 o'clock precisely.—Tickets, One Guinea; to be had of Jullien and Co., 214, Regent-street.

MISS P. HORTON'S PROVINCIAL TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

THE QUEEN'S CONCERT ROOMS.

THE VOCAL UNION.—ENGLISH GLEES AND MADRIGALS.—Miss Marian Moss, Mr. Foster, Mr. Wilbye Cooper, Mr. Montem Smith, Mr. Winn, and Mr. Thomas, beg to inform the Nobility, Gentry, and Public, that their next CONCERT will take place at the HANOVER-SQUARE ROOMS, on THURSDAY, the 3rd of July, to commence at Three o'clock. Part I.:—Madrigal, "Flora gave me fairest flowers," Wilbye; Glee, Four Voices, "No riches from his scanty store;" Glee, Five Voices, by desire, "Come, see what pleasures," Elliott; Part Song, "The Sailor's song," Hatton; Glee, Five Voices, "O snatch me swift," Calcott; and Madrigal "Nymphs of the forest," Horsley. Pianoforte Solo, Part II.:—Glee, Four Voices, "The clouds of night," T. Cooke; Glee, Four Voices, "The fisherman's good night," Bishop; Glee, Five Voices, by desire, "Now the storm begins to lower," Horsley; Glee, "Where the bees suck," Arne and Jackson; Part Song, "Absence," Hatton; Madrigal, "Now is the month of maying," Morley.—Single stalls, 6s. Family Ticket, admitting Four to Stalls, £1 1s. Second seats, 3s. Subscribers' names received by Messrs. Addison, Hollier, and Lucas, 210, Regent-street, where a plan of the stalls may be seen; Cramer, Beale and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; and Mitchell and Co., 33, Old Bond-street. Letters to be addressed to Stanley Lucas, Hon. Sec., 210, Regent-street.

MR. & MRS. ALFRED GILBERT'S

Third and last Performance of CHAMBER MUSIC will take place at WILLIS'S ROOMS, on MONDAY Morning, June 30. Vocalists: Mrs. Alfred Gilbert, Miss Cole, Mr. W. H. Cummings, and Signor C. A. Algarra. Instrumentalists: Violoncello, M. Paque; Clarinet, Mr. Williams; Horn, Mr. Stenden; Oboe, Mr. Horton; Bassoon, Mr. Waeizig; Flute, Mr. B. Wells; Pianoforte, Mr. Alfred Gilbert; Accompanist, Mr. J. Parry Cole.—Tickets, 10s. 6d. and 7s.; may be obtained of Mr. Alfred Gilbert, 13, Berners-street, Oxford-street.

NEW BEETHOVEN ROOMS, 27,

QUEEN ANNE-STREET, CAVENTISH-SQUARE.—Mr. H. C. COOPER beg to most respectfully to announce that he will give a SOIREE OF VOCAL AND INSTRUMENTAL MUSIC at the above rooms, on WEDNESDAY, July 2, 1856, to commence at half-past 8 o'clock precisely. In the course of the concert Mr. Cooper will perform Bach's Chaconne and a Nocturne (MS.), composed for him by W. P. Wallace, Vocalist, Miss Milner. Instrumentalists:—Piano, Mr. C. Salaman; Violin, Mr. Cooper; Viola, Mr. Webb; Violoncello, Mr. Hancock. Mr. W. P. Wallace will preside at the pianoforte.—Single tickets, 5s. each; a family ticket, to admit five persons, £1 1s.; to be had only of Mr. Cooper, 44, Upper Charlotte-street, Fitzroy-square, and at the rooms on the evening of performance.

MISS ARABELLA GODDARD

begs to announce that she will give a SOIREE MUSICALE at the Hanover-square Rooms, on Wednesday evening, July 2, to commence at half-past 8 o'clock, on which occasion she will be assisted by Mr. Sims Reeves and Mons. Sainton. Miss A. Goddard will perform, amongst other things, the Grand Sonata in B flat, op. 106, of Beethoven. Tickets, half-guineas, to be had at Cramer, Beale, and Co.'s, 201, Regent-street; and of Miss A. Goddard, 47, Welbeck-street, Cavendish-square.

MADLLE D'HERBIL, the Infant

planiste, who had the honour to appear before her Majesty the Queen at Windsor Castle, and Madame Bernhardt, principal contralto at the leading theatres in Italy and Spain, beg to announce that they will be most happy to accept ENGAGEMENTS for concerts and parties.—Address 10, Fitzroy-street, Fitzroy-square.

ST. MARTIN'S HALL.—The

SIXTEENTH and LAST CONCERT of the season, under the direction of Mr. JOHN HULLAH, on WEDNESDAY, July 2, when will be performed HAYDN'S CREATION. Principal vocalists—Madame Rudersdorf, Mr. Sims Reeves, Mr. Thomas.—Tickets, 1s., 2s., 6d.; stalls, 5s. Commence at 8.

ORCHESTRAL UNION.—THIRD

and LAST CONCERT. This Day (Saturday), June 28, at 3 o'clock precisely. Part I. Overture, "Euryanthus"—Weber; Serenade in B minor, pianoforte—Mendelssohn (performed by Miss Arabella Goddard); Overture, "Merry Wives of Windsor"—C. E. Horsley, first time of performance. Part II. Grand Choral Symphony, No. 9—Beethoven. Vocalists—Mdlle. Emilie Krall, Miss Dolby, Mr. Montem Smith, and Mr. W. Wynn. The chorus, full and complete, selected from the Italian Opera. Conductor—Mr. Alfred Mellon. Tickets to be had only of Mr. R. W. Ollivier, 19, Old Bond-street, Piccadilly.

GEORGE TEDDER'S ANNUAL

CONCERTS, on Monday, June 30, and Wednesday, July 2, at the Music Hall, Store-street, Bedford-square, on which occasion will be performed (the first time in England) a Motet for female voices and organ obligato. Vocalists—Messdames Caradori, Zimmerman, Drayton, Onorati, Distin, Misses R. Isaacs, Bleaden, F. Rowland, Alleyne, P. Cahen, Stuart, Palmer, West, and Poole; Messrs. H. Drayton, George Tedder, De Becker, Onorati, T. Distin, and Herr Formes. Pianoforte, the Misses McCrea and Herr Anschuetz; violin, Herr F. Kreuzer; concertina, Mr. W. H. Birch; saxhorn, Mr. T. Distin; somnophone, Herr Sommer; violoncello, Herr D'Aubert; Conductor, Herr Anschuetz. Tickets, to be had of George Tedder, 25, Devonshire-street, River-terrace, Islington, and of all the principal music publishers, 4s., 2s., and 1s.; boxes, £1 4s. and £1.

MUSIC.—For immediate disposal,

within 100 miles of London, the BUSINESS of a MUSIC-SELLER, comprising a Stock of about forty pianofortes, mostly out on hire, sheet music, &c. &c. There is also a good connection in teaching and tuning. The shop is situate in the principal street, and has been established some years. A professional engagement in another part of the country is the advertiser's sole reason for relinquishing the business.—Applications may be addressed to R. S., care of Mr. Taylor, 16, Crane-grove, Albion-road, Holloway.

MR. CHARLES HALLE BEGS TO

announce that the SECOND PIANOFORTE RECITAL of the SECOND SERIES will take place at his Residence, 47, Bryanston-square, on Thursday, July 3, to commence at 3 o'clock. Tickets, 10s. 6d. each, to be had of Mr. Halle, and at Cramer and Beale's, 201, Regent-street.

LECTURES.—MR. STOCQUELER,

late of the Gallery of Illustration, is open to ENGAGEMENTS at literary, mechanic, and other institutes, for the ensuing autumn and winter courses.—Address 11, Pall-mall East.

BEETHOVEN ROOMS, 76, Harley-

street.—Mdlle. EMILIE KRALL beg to announce that she will give a CONCERT on TUESDAY EVENING, July 1; to commence at Eight o'clock precisely. Vocalists—Herr Reichardt, M. Lefort, Mdlle. Emilie Krall. Instrumentalists—Miss Arabella Goddard, Herr Molique, Mr. Osborne, Herr Tedesco, Herr Deichman, M. Paque, M. Thomas, Mr. Regondi. Conductors—Herr Kuhs, Mr. Aguilar, Herr Derffel. Tickets 10s. 6d., reserved seats, 15s., may be had at Mdlle. Krall's residence, 8, Cork-street; or of Messrs. Schott and Co., 159, Regent-street.

NOTICES, &c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Charing-cross Office, and addressed 141, Strand.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent at once to our Office, when the missing numbers will be forwarded.

THE MUSICAL GAZETTE

SATURDAY, JUNE 28, 1856.

ITALIAN OPERA has again burst forth at the Royal Surrey Theatre, so we may infer that the experiment—it has been an experiment, and a hazardous one—has been successful. Since, however, there was some doubt as to the extension of the series of these operatic performances—for, up to the time of our printing last week there was no decided intention of continuing them—we must offer a few remarks upon the attempt to push Italian opera in quarters where hitherto it has met with no reception. We are not about to argue against the performance of Italian opera at a third house, although there is a pretty firm impression abroad that London cannot support two Italian Operas. We do not share in that impression, having a greater notion every day of the enormous dimensions of this metropolis, and believing that variety of musical entertainment and quantity of good performances will do much towards the increase of musical cultivation. There is, and always has been, a marked difference between what is termed the “rival Opera-houses.” It is Lumley and individuality *versus* Gye and collectiveness. The management of Her Majesty’s Theatre seeks for “bright particular stars,” that of the Royal Italian Opera for clusters—not exactly *nebulae*, but stars of equal lustre, and it is beyond a doubt that each house has its firm supporters—even amongst those who do not retain seats or boxes for the season.

It is a remarkable fact that the locality of a theatre is of singular importance. Each house, in addition to a fair share of indiscriminate public support, has a sort of connection amongst families who bestow their theatrical patronage upon the house that is nearest to them, and nothing short of very extraordinary attraction suffices to take them beyond it to pay a visit to another theatre. An Olympic visitor from the City cares not to go to Drury Lane, though the difference in distance is a mere street, so long as he can have a change of drama when he is theatrically disposed, or his favourite Robson appears sufficiently often in a new farce or burlesque; and this may be said of all the central theatres, closely as they lie together.

If it be granted, then, that each house, from the distinctive peculiarity of its representations, or its actual locality, obtains a sort of private connection in the midst of its great public attendants, there can be very little doubt that such connexion at the Royal Surrey Theatre is in large proportion, since the populous neighbourhood south-east and south-west of this building cannot be said to possess any counter attraction; and though it would be absurd to suppose that any of the suburban families of the south confine their theatrical visits to the Royal Surrey, it will surely be conceded that so fine a house would, under careful and spirited management, enlist a sort of connexion amongst the extensive population of the southern districts.

To accomplish this—we refer to operatic performances—it will be necessary to popularise Italian opera and to afford every facility for the appreciation and enjoyment thereof. Those who can afford to come to Her Majesty’s Theatre or the Royal Italian Opera will still pass the Surrey Theatre and hear Italian opera in

town; but there are hundreds of families whose object in living over the water is economy; house-rent, &c., being in some of the districts comparatively very moderate, and to these, we opine, does Italian opera and ballet at the Royal Surrey Theatre appeal. Two-thirds, we calculate, of each audience—we trust we do not exaggerate—have never heard an Italian opera, and that which, if sung in English (except by very distinct articulators), would be only occasionally intelligible, sounds now to them as so much Greek. To remedy this, and to cultivate a taste for performances of a character so different from what have already taken place at the Surrey, books of the words, with a good translation, should be provided at a perfectly nominal price, or even distributed gratuitously. If this be not done, the inhabitants of the adjoining county will consider Italian opera a bore, and will be vexed that, by its presence, their favourite drama and farce, which they can enter into without the aid of books, is suspended.

We are reluctantly compelled to defer till next week notices of the Crystal Palace concert, Miss Sherrington’s concert, and others, which shall receive due, though late, attention.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.



HER Majesty, the Prince of Wales, the Princess Alice, and Prince Frederick of Prussia attended the Royal Italian Opera on Saturday evening.

On Monday evening Her Majesty, His Royal Highness Prince Albert, the Prince of Wales, the Princess Royal, Princess Alice, and Prince Frederick of Prussia, attended the Philharmonic Society’s concert at Hanover-square.

His Royal Highness Prince Albert and Prince Frederick of Prussia visited the Adelphi Theatre on Tuesday evening.

The following music has been performed recently at the Palace by the Coldstream Guards’ band:—Overture, *Gustave*, Auber; Quadrille, “Bonnie Dundee,” D’Albert; Selection, *La Favorita*, Donizetti; March, “The Return of the Guards,” D. Godfrey. By Her Majesty’s private band:—Overture, *L’Enfant Prodigue*, Auber; Selection, *Così fan tutte*, Mozart; Polonaise, *Faust*, Spohr; Quartetto, “Un di,” Verdi; March, Beethoven.

Metropolitan.

VOCAL UNION.

THE 3rd concert, on Wednesday last, was visited by an attentive and appreciative audience, who listened to a most delicious selection of glee and madrigals. By far the most successful were those sung by male voices only; those where the ladies were introduced appearing uncertain, occasionally, both in punctuality and truth of intonation. The soprano, Miss Marian Moss, is, we hear, very young, so it is scarcely to be expected that she can attack with the necessary boldness the difficult compositions which she has to lead without accompaniment; indeed, she is entitled to high praise for having hitherto acquitted herself so exceedingly well. We would respectfully remind the Vocal Union (male) that they are experienced in this style of singing, and that a recruit can only become thoroughly efficient by means of extra drill. Ordinary rehearsal is not enough.

Horsley’s glee “O the Sweet Contentment,” which was encored at the first concert, was repeated on this occasion (by desire) and was again redemanded. Repetitions were also required of Pearsall’s “Who shall win my lady fair,” and a madrigal by Netherclift, “We happy shepherd swains,” a clever composition of

the present century, and beautifully sung. The representation of "Father of Heroes" was the finest we ever heard of one of the finest glees that England can boast.

The Scotch air "Nanny," harmonised for four voices, cannot under any circumstances be called a glee, and should not have been admitted into the programme. Genuine English glees of even a taking character are sufficiently abundant to enable any "Union" to dispense with concoctions. The other performances chiefly worthy notice were "The bee" (Elliott) and "Ye spotted snakes."

Mr. W. G. Cusins relieved the vocal music by a most finished performance of Mendelssohn's rondo in E minor, which has had numerous representatives this season.

The 4th concert is on Thursday next, when (by desire) two glees which we highly commended in our notice of the first concert will be repeated.

CRYSTAL PALACE.

The following is the return of admission for six days, from June 20 to 26:—

		Admission on Payment.	Season Tickets.	Total.
Friday,	June 20 (7s. 6d.)	1,465	3,158	4,623
Saturday	" 21 (1s.)	4,800	1,111	5,911
Monday	" 23	7,510	477	7,987
Tuesday	" 24	8,112	626	8,738
Wednesday	" 25 (7s. 6d.)	2,341	11,873	14,214
Thursday	" 26 (2s. 6d.)	10,043	3,618	13,661
Total		34,271	20,863	55,134

MR. AGUILAR, a pianist of conscientious selection and considerable executive attainments, gave his annual concert on Thursday week, at the Hanover-square Rooms. He was assisted by Madame Viardot, Madame Beyer Zerr, and Madlle. Krall; Herr Reichardt and Signor Jradier, the Spanish vocalist, who sings "La jota de los toreros" with Madame Viardot, which is generally, as on this occasion, encoired. The feature of the concert was a new trio by Mr. Aguilar—who is likewise an industrious composer—for pianoforte, violin, and violoncello, performed by himself, Herren Ernst and Hausmann. There are four movements: *allegro*, stated to suggest "Happy love;" *intermezzo, agitato*, "Broken Faith;" *adagio*, "Solemn vows;" *finale, allegro motto vivace*, "Journey." The word "journey" only requires the prefix of some adjective—say "jolly"—to complete a decidedly absurd appearance. To expect all this to be represented in anything approaching a suggestive manner is to expect too much of a trio, and we should have liked the composition just as well if the "fractured fidelity," "veritable vowings," &c., had been left to the imagination. A "journey" is, in particular, such a vague suggestion, supposing that suggestions were admitted; it might be a walk at the rate of four miles an hour, or a seat in an express train at that of forty! The *molto vivace* would seem to indicate the latter. Other compositions by Mr. Aguilar were introduced: Madame Viardot sang "Edith" (a song of the eleventh century), Herr Reichardt a serenade in German, and Mr. Aguilar concluded the concert with a bolero for the pianoforte, thus evincing his composing capacities in various ways. He also gave a fine version of Beethoven's sonata for pianoforte, No. 2, and shared the honour of performing Mozart's trio for pianoforte, clarinet, and viola, with Messrs. Lazarus and Webb. Herr Kuhe and Mr. Frank Mori were the accompanists.

HERR CARL DEICHMANN'S evening concert took place on Thursday evening at Willis's Rooms, which were crowded by his patrons and friends. The vocalists were Miss Stabbach, Mdles. Krall and Hartmann, and Signor Ciabatta. Herr Rokitanski was announced in the programme but was absent from indisposition. Miss Stabbach was set down for a new ballad by Howard Glover, whose new ballads seem to have an evanescent tendency (see our notice—*ante*—of Herr Tedesco's concert), for it was not forthcoming. Miss Stabbach sang nothing in its place; though in lieu of Herr Rokitanski she gave Schloesser's two songs "Bid me" and "Merrily," accompanied by the composer, whose presence seems essential to this vocalist. There must be a wonderful charm in the accompaniment of Herr Adolph Schloesser that the announced conductors, Messrs. George Russell and Cusins, pianists of remarkable ability, should have been debarred the honour of assisting the lady. Miss Stabbach's other appearance was with

Signor Ciabatta in a duett of Verdi's. Madlle. Krall sang an air from a MS. oratorio (*St. John the Baptist*) by Hager, and songs by Schubert and Lindblad; and Madlle. Hartmann Mendelssohn's "Suleika" and "Sonnenschein" by R. Schumann, in which she was accompanied by Madame Schumann. This last gifted lady played Chopin's *Notturmo* in C minor and his *Polonaise* in A flat, the latter being very well received: she also played in her husband's Quintett in E flat, op. 44, with Herren Deichmann, Ries, Goffrie, and M. Paque, the *scherzo* and *finale* of which are the most intelligible and appeared to give the greatest gratification. Herr Deichmann displayed his violinistic powers, which are of a sterling order, in two movements from a concerto by Vieuxtemps, in a concertante (with Herr Ries) for two violins, by Alard, and in a fantasia of his own. M. Paque was highly successful in his performance of Rossini's "Cujus animam" on the violoncello.

MRS. JOHN MACFARREN'S second *matinée* was given at the New Beethoven Rooms on the 14th inst., the fair pianist playing in a variety of styles and shining alike in each. The greatest novelty, though the oldest composition, was a sonata by Scarlatti: she played, with Herr Ernst, Beethoven's sonata in F, op. 24, and took part in the same composer's E flat quintett (with the "batti batti" *andante*), the other executants being Messrs. Barret, Williams, Baumann, and C. Harper. The lighter music was by Chopin, Liszt, and Thalberg. Vocal variety was afforded to this pianoforte recital by Miss Mary Keeley, who sang songs by Nigri (not *Negri*) and Kücken, Mr. Swift, who sang Mozart's "A te" as usual, and Mr. Weiss, who gave a new MS. song, the "Bell-ringer." Mr. Walter Macfarren accompanied.

MR. and MRS. ALFRED GILBERT and MISS COLE gave their second concert on the 16th, at Willis's Rooms, being assisted vocally by Signor Algarra, a name new to us, and instrumentally by Mr. Clementi (violin), and Mr. B. Wells (flute), Mr. J. P. Cole officiating ably as accompanist. The classical portion of the programme was undertaken chiefly by Mr. Alfred Gilbert, who played Beethoven's "Moonlight" sonata, Weber's Op. 24 in C, and, with Mr. Clementi, Mozart's in E flat. Of these Mozart's *duo* appeared to give the greatest satisfaction; it was very well played, as was also Weber's; in the "Moonlight" Mr. Gilbert seemed less at home; it is a difficult work, and one that requires more than usual skill and apprehensive reading. Mr. Gilbert was announced for a selection from Mendelssohn's *Songs without Words*, but only favoured us with one *lied*, and, in addition to this curtailment, we have to find fault with the substitution of one of Mendelssohn's duetts for that of Henry Smart's (*The Greenwood*), which was announced. Why put a thing into print that is not to be done? Besides, Mendelssohn's "I would that my love" is heard so frequently, and Henry Smart's clever part music so seldom, that it is provoking to find such substitution taking place without any apparent necessity. We are amongst the warmest admirers of Mendelssohn, but we do not like programmes to be turned inside out, upside down, shaken about and transmogrified, as is too often the case. Mrs. Alfred Gilbert sang a MS. song by her husband, "Sweet were those hours," which was encoired, and her sister, Miss Cole, obtained a like honour for a MS. by Mr. J. P. Cole, "There be dreams which fade and vanish," and they were jointly recalled to repeat the lovely duett from Rossini's *Stabat Mater*. Mr. B. Wells was very successful in a solo by Kuhlau, and Mr. Clementi in one by De Beriot. Signor Algarra contributed vocal *morceaux* by Marras and Gordigiani. The last concert of the series is on Monday morning next.

MISS EMMA BUSBY gave her annual *matinée* at the Beethoven-rooms yesterday week, supported by Mesdames Viardot and Schumann, Herr Molique and Signor Piatti. Miss Busby being a pianist, and a classical student withal, she strove to introduce as much good instrumental music as possible, and the vocal relief was limited to the admirable singing by Madame Viardot of a song by Handel and two of her favourite old French songs. Miss Busby, with Molique and Piatti, played Mendelssohn's *trio* in D minor, and joined Madame Schumann in Moscheles's "Homage à Handel," both with much credit to herself. Molique and Piatti gave solos on their respective instruments, and Madame Schumann played Beethoven's E flat sonata, op. 7. The *matinée* was very well attended.

MUSICAL UNION.—The annual *matinée* of the director, Mr. Ella, took place on Tuesday morning, in the presence of a particularly crowded and fashionable auditory. The instrumental *artistes* were Signori Sivori and Piatti, Herr Goffrie, and Messrs. H. C. Cooper, Lazarus, Baumann, Charles Harper, and Howell,

with the justly renowned Madame Schumann, and another pianist, entitled Signor Andreoli. Beethoven's melodious and beautiful septuor met with a fine performance: a more interesting and engaging work of the kind by a great master was, perhaps, never penned. Mendelssohn's duett in D for pianoforte and violoncello, and Haydn's quartett in G, op. 81, concluded the list of concerted music. Madame Schumann played solos by her husband and Mendelssohn, and Signor Andreoli Chopin's *Scherzo* in B flat minor with very great skill and distinctness. Madame Viardot—for vocal music is admitted at the "director's *matinée*"—sang Schubert's "Erl König," accompanied by Madame Schumann, a mazurka of Chopin's arranged for the voice—a marvel of vocal decision—and an old French *chanson*.

MR. E. SILAS, a composer and performer of no ordinary merit, gave an evening concert on Thursday week at the Beethoven-rooms, introducing among other of his compositions, his *trio* No. 2 for pianoforte, violin, and violoncello; it was played in masterly style by the composer, Herr Ernst, and M. Paque. A German song, "Etzagen," and "Stars of the Summer Night," both by Mr. Silas, were beautifully sung by Madame Clara Novello and Herr Reichardt.

THE ORPHEUS GLEE UNION gave a *matinée* at the Beethoven-rooms on Monday last, and were supported by a most numerous and fashionable attendance. This little *colerie* of eight voices derives its name from a publication entitled "Orpheus," which is a monthly issue of some half-dozen part-songs selected from the best compositions of the kind in Germany, and reprinted with English words. The number of these quartetts already published is so numerous that material for very many a concert might be culled from them without the necessity of overhauling any other "volum." The style of these part-songs is so distinct and peculiar as to warrant the embodiment of a vocal band for the purpose of giving them due attention and the best possible performance; therefore, the *Orpheus Glee Union* will doubtless be of service in bringing forward many works of this class that would otherwise long remain unknown. The first piece that appeared on the programme was "Glee," "Maying"—Müller. Now this is ridiculous: we do not choose that *German part-songs* should pass for *glees*, and, besides, "Maying" is a German air harmonized by Müller. Not being originally written as a part-song it should be expeditiously expunged from the *répertoire* of the O. G. U. The next choral piece was "The Image of the Rose," by G. Reichardt, and was entitled a five-part song: it only redeemed its title by breaking into equal harmony on the last two lines of each verse, the preceding portion being a tenor solo (exquisitely sung by Mr. Fielding), accompanied in *pianissimo* harmony by the other voices, whose *mezza*, or rather double-extra *sotto-voce* singing, was admirable: it was immediately encored. "The Miller's Daughter," a cleverly-written piece by Härtel, was delivered with less refinement, whether the singing is taken into consideration or the management of the *tempo*: the resuming of the strict time after the brief *rallentando* was quite boisterous. Kücken's "Soldier's Love" was encored, though the intended imitation of the drum was about as much like that fine instrument as a penholder resembles a cockatoo. The O. G. U. must learn to play the tambour with their tongues and shut lips better than this. The drum movement was, moreover, too slow. The other part-songs, Becker's "Little Church," and Hatton's "Beware," were unexceptionable. The concert was altogether most pleasing, and the audience a very spirited assembly. Madlle. Krall sang three of her German songs, Miss Fanny Rowland "The Last Rose of Summer," Miss Fanny Huddart—whose place is the stage—sang a new ballad by Maria Hawes, now Mrs. Merest, and Mr. Frank Bodda Ricci's *barcarolle* from *Le Prigione d'Edinburgo*; also a couple of Spanish songs. Mr. Distin shouted the "Soldier tir'd" through his "silver clarion," and Signor Regondi played solos on the guitar and concertina, the latter being a fantasia on *La Favorita*, which was encored, when he gave an expressive version, without pianoforte accompaniment, of "Robert, toi que j'aime." Mr. B. Wells, on the new silver Cylinder flute, played the "Carnival," and was accompanied by Heinrich Werner, whose name, like that of Herr Schloesser*, did not appear in the programme. Mr. R. Harold Thomas completed the instrumental force. He played Pauer's *Cascade* with great delicacy. The words of the choral music were provided gratuitously. The announced conductors were Mr. T. Jolley and Mr. C. Blagrove.

* See Herr Deichmann's concert.

PHILHARMONIC ROOMS.—On Thursday, the 19th inst., a new opera, entitled *Robin Hood*, the words and music by John Wass, was produced by his pupils and friends before an audience of upwards of 1,000. The libretto of this work is interesting, and the music is light, pleasing, and well written throughout. The songs, of which there is no lack, though frequently reminding us of old acquaintances, are nevertheless graceful and flowing. The concerted pieces are well written: that in the first act is too long, but in the 2nd act, a quintett and chorus, "Oh, spare hi, life," is decidedly successful, and was rapturously encored. The principals were Mr. Burgess (Robin Hood), Mr. G. D. Taylor (Allen a Dale), Miss Walker (Lady Marian), Miss Coward (Lady Alice), Mr. Clark (Friar Tuck), Mr. Higginson (Fool). Mr. Burgess sang and acted well, and in one of his songs obtained an encore. Miss Walker has a very sweet voice, and she sustained the character with much grace. Mr. Taylor was evidently indisposed, and no doubt could sing better than he did on this occasion; his acting, however, was extremely good and energetic. Miss Coward was a very pretty Lady Alice, and acted the part with much spirit and feeling; her intonation was occasionally uncertain. The Friar and Fool are both good parts, and were well sustained. The other characters, Little John (Mr. Bartlett), King Richard (Mr. Haines), and numerous others (some of whom might have been left out) were all well up in their parts. We could have wished a better band and chorus, but, on the whole, the performance was excellent, and the audience seemed thoroughly to enjoy it. Praise is also due to Mr. E. Murray (the manager of the whole affair). We must not omit to mention some pretty scenery gratuitously painted for the occasion by Mr. Walker, which did much to enhance the effect. We hear that the opera will be repeated on the 10th of August.

CREMORNE GARDENS.—On Saturday afternoon a "floral fête" took place in aid of the Royal Asylum of St. Ann's Society, the chief additional entertainment being a miscellaneous concert, in which the blind minstrel, Piceo, was the most remarkable performer. The grounds were numerously attended, and altogether, as far as morning patronage is concerned, a new tone has been given to Cremorne by the permanent exhibition of American plants in Ashburnham-park. The large size of these plants, which are still in bloom, and the manner in which they are massed together produce a unique effect, which is completely distinguished from that of the ordinary garden. To the spectator, who stands in the gallery elevated at one end of the pavilion, a forest of flowers seems displayed, rich with the most varied colours.

A MOTETT for female voices, by Mendelssohn, never yet performed in England, will be sung at Mr. George Tedder's concerts.

Opera.

HER MAJESTY'S THEATRE.—Curiosity has rarely been excited to see such a pitch as when the first appearance of Johanna Wagner was announced for the 14th inst. Three years ago there was a great struggle between the rival opera houses for the engagement of this *artiste*, and between their quarrel and the demands and excuses of Albert Wagner, her father, the singer obtained no hearing. Mr. Lumley, however, removed all difficulties, and on Saturday week Her Majesty's Theatre was filled with an anxious crowd in a state of high expectant excitement. The opera chosen for her *début* was Bellini's *I Capuletti ed i Montecchi*, one eminently qualified to test the histrionic powers of the *artiste*, since the music is of the most meagre and paltry description conceivable. *La Traviata* is *fine* in comparison. It was originally produced at Vienna, in 1831, and London in 1850. It only boasts two melodies with anything approaching tune; these are "L'amo, l'amo," and "La Temenda," both of which are pleasing airs, and have been popularised by the arrangements of various pianoforte writers. For a *débutante* in a phlegmatic city, therefore, to produce a great sensation in so especially weak an opera argues the highest talent on the part of the *artiste*; and we feel great pleasure in recording and remarking upon her complete success.

The plot of the opera "I Capuletti ed i Montecchi" is of course founded on Shakspeare's "Romeo and Juliet," but differs from it in some instances. The "argument" will give the reader a sufficient idea of the action. "The twelfth century is celebrated in the annals of Italy for the constant disputes and struggles for supremacy between the rival factions of the Guelphs and Ghibel-

lines; to these two parties the families of Capulet and Montague belonged. The story of the unfortunate lovers, Romeo and Julietta, is well known to all, through Shakspeare's celebrated play. The author of the libretto of this opera has founded his plot on the incidents of that play, but somewhat altered the details. Romeo and Giulietta (the former a Montague, the latter a Capulet) are deeply enamoured with each other, but their love is a secret to all but themselves, and Lorenzo, a physician, and friend of Capellio, the father of the maiden. The story commences with preparations for the marriage of Giulietta with Tebaldo, a friend of Capellio. In the meantime, Romeo arrives in Verona, and offers terms of peace on the part of the Ghibellines, and, as a pledge of his good faith, he solicits the hand of Giulietta; his offer is refused, for in an engagement between the rival factions, Romeo had been the cause of the death of a brother of the maiden, and the rejected lover retires, breathing vengeance against his rival. The hour for celebrating the nuptials is fast approaching, and the bride, attired in her wedding garments, laments her cruel fate, when Romeo is introduced by Lorenzo through a secret door. At this meeting, her lover endeavours to persuade Giulietta to fly with him, but she refuses to quit her father's roof, and he declares that he will remain and suffer with her; at length, however, he yields to her prayers and retires. The altar is prepared, and the marriage about to be celebrated, when Romeo enters in the dress of a Guelph, a large body of the Montagues have also entered the city in disguise, and, by their means, the bridal is interrupted, but the lovers being surprised in each other's company, Giulietta falls into the power of her father, and Romeo with difficulty escapes. All now seems lost to the unhappy pair, when Lorenzo proposes a desperate measure to enable Giulietta to escape the hated contract—he induces her to drink a philter, by which the appearance of death would be produced, promising that he and her lover will be present when she awakes from her trance. The philter has the intended effect, and the maiden is conveyed to the tomb of the Capulets. Unfortunately for the lovers, the suspicion of Capellio has been excited against Lorenzo, and he is so closely watched that he is unable to communicate his plot to Romeo, who, arriving at Giulietta's tomb, and believing her to be dead, swallows poison; before, however, its fatal effects are completed, Giulietta revives, and when the horrid truth is made known to her, and Romeo expires in her arms, she falls on the body of her lover, and yields up her spirit."

The appearance of Mdle. Wagner in the 3rd scene, (as Romeo) was the signal for a cordial burst of applause from all parts of the house. Her commanding figure, the grace of her movements, and her particularly unassuming manner seemed to win all in her favour, while the round and magnificent tones of her voice soon convinced her auditors that a great vocalist had made her appearance. Her first aria, "Se Romeo," displayed a contralto voice of fine quality, and the *allegro* ("la tremenda") which almost immediately succeeds, evinced an upward range of astounding power, the high B being attacked with a roundness of force that few singers in our knowledge could equal. The striking contrast of these arias afforded her opportunity for displaying both her tenderness and dignity of style. In the 2nd act there is little beyond a *scene d'amour*, it was in the 3rd act that Madlle. Wagner first displayed her transcendent powers as an actress. The rivals Tebaldo and Romeo are addressing each other in loudly defiant tones in a lonely spot by moonlight, when a dirge-like chant breaks upon the ear, and the funeral procession of Juliet slowly passes within a few yards of them. This is a fine situation; the jealous rage of rivalry being suddenly turned to sympathy and grief is sufficient to strongly enlist the attention of the audience and the fearful cry of despair with which Madlle. Wagner accompanied the words "Ella è morta" produced a perfect thrill through the house.

In the last act Madlle. Wagner gave abundant proof of her power in pathetic scenes. Her abandonment to the deepest grief over the supposed dead body of Juliet, her exclamation of mingled horror and joy as the funeral clothes stir and Juliet rises from her long sleep, and her recollection of having already swallowed the poison—embodied in the words "Ah! infelice"—were depicted and expressed with such intense feeling of misery, terror, or despair as to strike home to every heart. Few could have listened or have watched the movements of the *artiste* without emotion.

Giulietta was represented by Madlle. Jenny Baur, who is known to the operatic stage simply as one of the *vicandières* in *l'Étoile*

du Nord. She acted with some passion, and was really effective in the little which Juliet, in this version, has to do; but her occasionally defective intonation sadly interferes with her vocal success. She sang particularly well in her *aria d'entrata* (in the fourth scene of the first act) with *corno obbligato*, and in the *finale* to the second act. Herr Reichardt, who made his first appearance as Tebaldo, was thoroughly satisfactory, singing well, and acting with much ease. His first air, "L'amo, l'amo," and the preceding movement, "E serbata," were excellently delivered. Signor Beneventano was Capellio (old Capulet), and M. Bouché took the part of Lorenzo, a sorry substitute for the Friar Lawrence of Shakspeare.

The *mis-en-scène* of the opera was commendable. A divertissement in the ball scene introduced Marie Taglioni and Charles.

The following biographical sketch of Mdle. Wagner will be perused with interest:—

"Mdle. Johanna Wagner was born, on the 13th of October, 1831, at a small village in the kingdom of Hanover, where her mother resided during a professional tour of her father. Shortly afterwards her parents removed to Bavaria, in the principal towns of which kingdom Herr Wagner held the position of principal tenor for several years. When scarcely four years old she appeared on the stage in the 'Gamster' (Der Spieler) of Iffland; and even at that tender age gave signs of a beautiful voice, and a talent for impersonation. The magical pieces in vogue at the time were favourable to her early development, for she was constantly in requisition to play those little fairies who are frequent personages in works of that class. The father, who had been trained at Dresden in the best method of Italian vocalisation, often sang with her, by way of amusement, a number of songs and ariettes suitable to her age.

"At 13 years of age, her tall stature and the precocity of her genius enabled her to soar far beyond the ordinary limits of juvenile acting. At Wursburg she played the principal character in Honwald's 'Das Bild,' once one of the most popular pieces on the German stage, and was said to surpass the veterans with whom she was brought into competition. Two years afterwards she was installed as a regular member of the theatrical profession, and in this capacity made her debut at the Ducal Theatre, Nuremberg, as Abigail, in the 'Verre d'Eau' of M. Scribe. Soon the most important characters were assigned to her, the peculiarities of her voice seeming most to qualify her for tragedy, especially as her father, unwilling that she should exert her voice prematurely, was opposed to her appearance in opera before it was fully developed. However, in compliance with many solicitations, Herr Wagner at last consented that his daughter should study the part of the Page in 'Les Huguenots,' and so thoroughly did she master the music, that soon afterwards, by the side of her father, who played Raoul, she was singing amid the acclamations of the public. This was a step towards a rapid advancement. The singer who had played the Princess happening to fall ill, Mdle. Wagner, who during the rehearsals had made herself familiar with the entire opera, undertook the part at the shortest notice, and sustained it to the entire satisfaction of the public.

"It was now resolved that the lyrical stage should be the field of her future triumphs, and hence, though she continued for some time her position as an actress, she abstained from new parts, and devoted herself as much as possible to the study of operatic music. Among her first essays were Elvira in 'Don Giovanni,' Katarina in 'La Reine de Chypre,' Camille in 'Zampa,' the Princess in 'La Muette de Portici,' and all these characters seemed to augur a brilliant future.

"The particular line which she was especially to make her own, was settled during an engagement at the Court Theatre, Dresden. There, for the first time, she saw the celebrated Mme. Schroeder-Devrient, who made such an impression upon her that she resolved to adopt her as a precursor, without slavishly imitating her peculiarities. In other words, she resolved to shine in those characters which would allow the dramatic talent displayed in early youth to have full opportunity for display. At the same time her musical studies were pursued with assiduity; and, during a residence at Paris in 1846, she had the benefit of the celebrated Manuel Garcia's tuition.

"When she returned to Dresden she at once took her position in lyrical tragedy, and, alternately with Mme. Schroeder-Devrient, played Norma, Valentine, Euryanthe, and Fidelio. The engagement at the Saxon capital was brought to a close by the revolutionary disturbance of 1849, and she accepted an invitation to Hamburg, where she sang for two seasons, and performed the parts of Fides, Tancred, and Romeo. It was with deep regret that she quitted her second home, and accepted an engagement for life at the Royal Opera, Berlin, where she is now the acknowledged chief of the lyrical drama."

On Tuesday and Friday week Madlle. Wagner re-appeared. On Saturday *La Traviata* was repeated with undiminished success. On Tuesday Madlle. Wagner again.

We have only room to record the complete success of Madlle. Piccolomini in *La Figlia del Reggimento*, which was produced on Thursday night. We attended the repetition of the opera last

evening, and were charmed with the lively and piquant acting of this irresistible young *artiste*. She was encored in one of her songs, and in a duett with Cabrolani, and was recalled twice after the first act, and three times at the conclusion of the opera, gentlemen waving their handkerchiefs in truly frantic style. It was Maria Taglioni's benefit and there was a crowded house.

ROYAL ITALIAN OPERA.—*Lucrezia Borgia* was the opera on Tuesday. On Thursday *Il Barbiere* was given for the first time this season, Bosio resuming the part of Zerlina, and singing charmingly; Mario was, of course, the Count Almaviva, and Ronconi was Figaro; Formes and Zelger, as Basilio and Dr. Bartolo, completed a most effective cast.

DRURY LANE.—Lucy Escott took her benefit on Saturday last. The entertainments were on a very lengthy scale, the whole of the *Bohemian Girl* being given, the second act of *Fra Diavolo*, and the last of *Lucia*. The house was fully and fashionably attended, and the accomplished *prima donna* was most warmly applauded throughout the evening. Miss Fanny Reeves, Miss Dyer, Mr. Henry Haigh, Mr. Elliot Galer, and Mr. Durand, sustained parts in the *Bohemian Girl*. Signor Borrani resumed his original character of Count Arnheim, and was encored in "The heart bowed down," which he sang for upwards of 100 successive nights at this theatre. Borrani has been in America, and has returned with unimpaired vocal powers; he was heartily greeted on his appearance. At the close of the opera, Lucy Escott experienced numerous floral favours, and a wreath descended upon the stage amongst them, which she tried, ineffectually, to place upon the head of the patient Borrani. There was a short concert, in which Lucy Escott sang a new ballad by Tully charmingly. Miss Medora Collins played a concertina solo, Mr. Viotti Collins a solo on the violin, and Mr. Richardson on the flute. On Monday Mr. Tully, the clever and experienced orchestral director, took his benefit. *Der Freischutz* was produced, and the last acts of *Il Trovatore* and the *Bohemian Girl* were added.

Battista's opera *Esmeralda* is positively to be produced on Monday. Under the head "Theatres" it will be observed that the time of commencement is altered; in our opinion a very wise proceeding, if the entertainments are not extended on any occasion to too late an hour.

ROYAL SURREY THEATRE.—The termination of the Italian operatic performances at this theatre was announced, but we are glad to record that they were resumed on Monday evening, when *Norma* was repeated with Signor and Madame Lorini, and Madlle. Sedlatzek. On Tuesday Rossini's *Barbiere* was performed to a crowded house. Madame Caradori is too heavy for the playful Rosina, but she sang well, and acted with considerable spirit. Madame Gassier, who was extremely successful as Rosina at Drury-lane last year, was to have appeared, but we regret to say that serious illness prevents her public appearance. Her husband's performance of Figaro is excellent, somewhat heavy occasionally, but altogether very good. Lorini was Count Almaviva, and Fortini, Dr. Bartolo. The band and chorus were, as usual, most satisfactory, and the whole opera was well got up.

COVENT GARDEN THEATRE is positively to be rebuilt. Everything has been arranged between the Duke of Bedford, the bondholders, and the lessee, and Messrs. Fox and Henderson have undertaken to complete the restoration of this magnificent building in six months from the date of the commencement of their work.

Theatrical.

LYCEUM.—Madame Ristori has added *Pia di Tolomei* to the list of her triumphs. The play is a weaker affair than the *Medea* or *Maria Stuarda*, in which she has already created so great a sensation, but she gilds it by her refined and wonderful acting, making grand situations and fine points, which, in other hands, would pass without exposition. Madame Ristori's *repertoire* embraces some five-and-twenty pieces, varying considerably in their style.

OLYMPIC.—Mr. James Rogers, who was recently attached to the Adelphi company, has entered into an engagement, and will shortly make his appearance. Mr. Rogers's position will be that technically known as "second low comedian," and his engagement will be a relief to Mr. Robson, who has been rather over-tasked.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes 1s. 6d. First Circle 2s. 6d.; Dress Circle 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at 7, commence at half-past 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROYAL ITALIAN OPERA, LYCEUM.—Pit Boxes, 5l. 5s.; Grand Tier, 6l. 6s.; Second Tier, 3l. 3s.; Pit Stalls, 1l. 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Dress Circle, 4s.; Pit, 2s.; Gallery, 1s.; Private Boxes, 2l. 10s., 2l. 2s., and 1l. Box-office open from 11 till 3. Doors open at 7, commence at half-past 7.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Madlle. Louise Christine's Matinée, 3, Eaton-square

3. Orchestral Union, Last Concert, Hanover-square, 3.

MONDAY.—Signor Puzzi's Benefit, Her Majesty's Theatre.

Mr. and Mrs. Alfred Gilbert's Concert, Willis's Rooms, 3.

Madame Schumann's last Pianoforte Recital, Hanover-square,

3. Madame Goldschmidt's Farewell Concert, Exeter Hall, 8.

Mr. George Tedder's Concert, Music-hall, Store-street.

TUESDAY.—Madlle. Emilie Krall's Concert, Beethoven Rooms,

8. Old Choristers' Gathering (*see advt.*)

WEDNESDAY.—Mr. W. H. Holmes's Pianoforte Concert, Hanover-square, 2.

M. Jules Lefort's Matinée, Dudley Gallery, 3.

Mr. George Tedder's Second Concert, Music-hall, Store-street.

The Creation at St. Martin's-hall, 8.

Mr. H. C. Cooper's Soirée, New Beethoven Rooms, 8½.

THURSDAY.—Mr. Charles Hallé's Pianoforte Recital, 47, Bryanstone-square, 3.

Mr. Blagrove's Concert, 11, Hinde-street, 8½.

Vocal Union, Fourth Concert, Hanover-square, 3.

FRIDAY.—Crystal Palace Concert, 3.

Herr Goldbeck's Concert, 36, Upper Charlotte-street, 3.

SATURDAY.—Mr. Alfred Wigan's Benefit, Olympic Theatre,

7½.

Provincial.

BIRMINGHAM.—The new Music Hall is nearly finished. The style is Gothic. The material used is ordinary brickwork with stone dressings. The hall itself is in the clear of the walls 111 feet 6 inches in length by 76 feet in width; on each side are saloons or refreshment-rooms of ample size. There are two tiers of galleries surrounding three sides of the building, with an orchestra at the east end, which leaves the clear space on the floor 76 feet by 50. The arrangements will afford sitting accommodation for 1,840 persons, thus disposed of;—720 on the floor, 420 in the lower gallery, 580 in the upper gallery, and 120 in private stalls, to be arranged on either side the orchestra. The stalls or lower galleries are over the saloons, and project into the hall four feet on either side, with arched brackets under the projecting parts of the joists and in the saloons. The upper gallery is supported by iron columns, running up to receive the principals of the roof, which span the entire width of the building. The ceiling in its highest part is 70 feet from the floor; it presents the appearance of an open-timbered fourteenth-century roof, constructed entirely of yellow pine, stained and varnished. Projecting from the sides of each principal of the roof are traceried brackets, intended to support twenty polished brass coronæ; these brackets are to be banded to the arched parts of the principals with wrought iron ties, filled in with brass illuminated foliated work. Considerable progress has already been made in the decoration. It consists of the primitive colours—red, blue, and gold as a basis; the compartments of the ceiling are painted ultramarine blue—a light pattern on a dark ground, with red flowers interspersed. The timbers (consisting of the principals, arches, tracery, rafters, etc.) are relieved in colour with diaper patterns on the lower side; the octagonal iron columns have their capitals picked out in blue, red, and gold, with the shafts diapered in two browns, lined with gold. The gallery fronts are composed of iron-work, and are finished in a sober colour, with leaves and bands in gold. The wall spaces behind the stalls and other parts of the hall are to be ornamented with a foliated decoration in various colours. The builder is Mr. Briggs, and the architect Mr. James Cranston, of Bennett's Hill. The entire cost of the hall, with its furnishings, is estimated at £10,000, raised in £10 shares.

Mrs. Sunderland lately sung in *Judas Maccabeus* in the Town Hall. She won from an audience, accustomed to hear London singers, the same enthusiastic reception which falls to her lot wherever she goes. The *Birmingham Journal*, in noticing her performance, says, she possesses "one of the most lovely soprano voices we know. She, moreover, sings with intelligence, and a true appreciation of the composer's intentions. She was particularly successful in the following airs: 'Pious orgies,' 'O Liberty,' and 'So shall the lute.' Her delivery of 'From mighty kings,' was very fine. In this air Mrs. Sunderland created quite a *furor*, and the audience could not wait for its completion, but unanimously redemanded it at the end of the allegro, which was repeated with increased power and effect. The operatic embellishments introduced at the end, were utterly at variance with Handel's style. With this exception, Mrs. Sunderland sang with unquestionable taste throughout the evening."

DUBLIN.—At the Rotunda concert-room a large diorama is exhibiting of the Life and Campaigns of Napoleon. The descriptive lecture is given by Mr. C. Ladley and vocal music by the Misses Drennan and Mr. M. King; Mr. Fanning presides at the harmonium.

The Antient Concert Society gave their last performance of the season on Monday evening last. Miss Dolby was engaged for the occasion, and introduced Dr. Blow's song "It is not that I love you less." The other vocalists were Miss White, Miss Julia Cruise, Mrs. Cantwell, Dr. Robinson, Mr. W. Robinson, and Mr. Richard Smith. Dr. Robinson was very successful in Kücken's "Tear" and Dr. Smith's "O Beata Vergine." Under the clever baton of Mr. Joseph Robinson, the choruses went to admiration. The Lord Lieutenant was present, and the room was well filled. We have lost part of the notice of a previous concert: if we can happen upon it, we will publish it next week.

JERSEY.—Mr. P. de Vos has announced a concert for the 27th August, for which M. and Madame Thillon are engaged.

LIVERPOOL.—The Festival Choral Society, so long and justly highly appreciated, is in a state of efficiency, both as to numbers

and talent, which cannot fail of placing it in an unrivalled position even in this highly vocal district. The superior quality of trebles in this country has long (with more truth than good manners) been proclaimed in the books of the far-famed Ancient Society, in which the illustrious and noble auditory were informed the chorus would be supported by "The Lancashire Women." A society producing upwards of fifty well-trained fine bass voices, with tenors and altos to match, may, without doubt or fear, take a position among the highest in the kingdom. Mr. G. Holden, whose services and efficiency have called forth strong and repeated expressions of approval and esteem from Sir George Smart, the late Sir H. Bishop, F. Cramer, &c., is as unremitting as ever in maintaining and increasing that reputation which he has so eminently contributed to create.

On Friday evening, the 13th inst., the practical members of our Philharmonic Society gave a "people's concert" in the magnificent St. George's-hall, when the *Creation* was performed, accompanied by the monster organ that graces that edifice. Notwithstanding the inclement state of the weather, it having rained in torrents during the whole of the day, the hall was densely crowded, thus affording another evidence that first-class music, given at a moderate admission fee, is ever relished by the masses. The solos of Haydn's *chef-d'œuvre* were entrusted to Miss Stott, Mr. Graham, and Mr. Armstrong, who acquitted themselves creditably. Mr. Graham, the "Uriel," has a most pleasing tenor voice, but he lacks the volume necessary to fill so large a building, and his singing would be materially improved if he threw a little more animation into it. "In native worth" was encored. The choruses were perfection, the fortes and pianos being most carefully marked; this was especially observable in the opening, "Let there be light." Amongst those that we particularly noticed for their extreme fire and precision were "Awake, the harp!" "The Heavens are telling," and "Achieved is the glorious work." The great organ was played in a most masterly manner by Mr. W. T. Best, the "representation of chaos" being remarkably fine. Altogether, the concert was a success, and we trust that "people's concerts" will continue to increase in popularity.

The concert fixed for the 11th inst., for the inauguration of the new concert-room of St. George's-hall, was unavoidably postponed.

LLANSAMLET.—Brass bands seem in high favour with the great factors of Wales. We have much pleasure in noticing this week the liberality of C. H. Smith, Esq., in presenting the brass band here with a handsome and valuable set of Saxhorns. He has also kindly granted them the use of the school-room connected with the works, in which to carry on their practice, and they are earnestly progressing under the direction of Mr. J. Morris of Swansea.

MANCHESTER.—The Proprietor of the Bellevue Gardens at Manchester has recently planned a series of glee-singing contests, prizes of 20*l.* and 10*l.* being competed for by hundreds of operatives from the surrounding towns in Lancashire and Yorkshire. The singers who contended for the prizes are nearly all working men who labour hard during the day at their respective occupations, which are as varied in character as the localities whence they came, and who are self-taught singers. At one of these contests last week upwards of 2,000 persons were present, and the pieces sung embraced compositions by the best authors of the English school.

There has not been very much to record in matters musical in this place for some days past; the question of Sunday music for the million still agitates the public mind, some urging the matter, others denouncing it and its supporters in no very considerate terms; there seems to be a difficulty as to the public parks being opened for the purpose, but the committee formed to carry out the object are still endeavouring to arrange the question, and have issued an address to the public every line of which is evidential of their resolute determination to carry out the proposal.

Picco, the blind Sardinian, has been announced to appear at the Theatre Royal for one night only.

The unpropitious condition of the elements has sadly marred the success of the various musical arrangements announced at the public gardens here; the rain on Saturday last seriously interfered with what would otherwise have been quite a gala day.

The only matter of positive interest has been the two performances given by Mr. W. T. Best upon the great organ recently erected in St. John's Church, on both of which occasions there was a goodly master of the numerous admirers

of the organ present; as we have already described the instrument at considerable length, we have merely to remark that its powers were most admirably developed by the accomplished gentleman above named; there was but one opinion expressed as regarded his efforts, and that was unconditional admiration; it seemed to us that there was only one point upon which we could in any way raise a question, this added would infuse into Mr. Best's playing a charm even yet not fully evident; skilfully as the gentleman manages his instrument, there wants a little more expression to render it thoroughly poetical; the manipulation is as nearly perfection as may be realized by any of the sons of poor mortality. The selections chosen by Mr. Best were of a very classical kind, and evidenced his desire to not only astonish his hearers by the executive powers to be displayed, but also to elevate the taste of the audiences assembled by introducing specimens of intrinsic excellence to their especial notice. It was announced in the evening that Mr. Best would preside at the organ for the services of Sunday next. We are informed that a full service, from the pen of the comparatively young but renowned organist, will be performed. We could wish that the organ had the benefit of a location where its powers could be fully heard; nothing could be more prejudicial to its pretensions than the truly unsatisfactory building in which it is placed.

It is now decided that the new building for the exposition of the various fine art productions of this locality shall be erected on the plot of ground at present used by the Manchester Cricket Club, near to the Botanical Gardens, Trafford-road, and we learn that it is intended to take as much care as possible in the architectural designs, so as to ensure the probability, as far as may be practicable, that the building may be suitable for musical purposes.

MARGATE.—The beautiful Tivoli Gardens are open for the season. Mons. Philippe, the great magician is engaged.

NEATH.—On Thursday week, Mr. Baker gave a concert at the Town Hall, which was crowded with an audience comprising the chief families. He was assisted by Miss Baker, Mr. and Miss Harrison and the Misses Jenkins, of Neath, and Mr. Gavon and Mr. Jenkins from Aberdare. The first part consisted of a short selection from the *Creation*; the second and third parts were miscellaneous. There were several *encores*; Mr. Baker played a pianoforte fantasia, and the solo and chorus from the finale to Balfe's *Enchantress* concluded an entertainment which appears to have given great satisfaction.

ORLETON, HEREFORD.—The amateurs of Orleton, assisted by Miss Cossens, of Newbury, as principal soprano, gave a concert on the 20th ult., in the spacious new School-room, which was numerously attended by the nobility and gentry and inhabitants of the immediate neighbourhood. The room was very tastefully decorated with flowers and evergreens, presenting a pleasing *coup d'œil*. The programme consisted of selections from the works of Mendelssohn, Donizetti, Bellini, Mozart, &c. The several pieces were loudly encored, Miss Cossens receiving hearty encores in the "Briton's Home," and "The Pilgrim Fathers." There would be a want of gratitude to the ladies and gentlemen who so kindly entertained the goodly company on this occasion if a full meed of praise was not offered for their acceptance, and a vote of thanks for their valuable services at this concert. The arrangements at the School-room, the province of Mrs. Akerman, were complete, and gave the greatest satisfaction. The net proceeds are to be applied towards establishing a choral society at this rural spot during the ensuing autumn.

SWANSEA.—Mr Phelps, of the Sadler's Wells Theatre, has been performing here during the week in Macklin's play of the *Man of the World*, also in *Richelieu*, *Othello*, and *Hamlet*.

TORQUAY.—Great preparations were making for the Choral Society's *fête*, which was to take place on Thursday, at Luscombe Park. Amateur bands were to contend for a prize of ten guineas.

WINDSOR.—Anthems at St. George's Chapel during the week: "O Lord, who hast taught us," Marsh; "When the Son of Man," Kent; "The Lord hear thee," Blow; "Call to remembrance," Battishill; "Lord, for Thy tender mercies' sake," Farrant; "Prepare ye the way," Wise; "Ascribe unto the Lord," Travers; "Lord, remember David," Handel; "Unto Thee have I cried," Elvey; "Put me not to rebuke," Croft; "Give ear unto me," Mozart; "Great is the Lord," Hayes.

THE band of the 1st Regiment of Life Guards played for nearly three hours on the terrace on Sunday afternoon. The day was remarkably fine, and the company numerous and fashionable.

Foreign.

THE well-known musical publishers of Leipsic, Messieurs Breitkopf and Härtel, have announced their intention of bringing out a complete edition of all Handel's works, to be ready on the 14th of April, 1859, the hundredth anniversary of the great composer's decease. The Duke of Gotha has shown great interest in this undertaking, and promised sympathy and help. In the university town of Halle, in which the great musician was born, it is in contemplation to mark the event by the erection of a monument.

The German journals announce that Baron Maria Von Weber, son of the great composer, possesses the manuscript of an opera by his father, which has not been published. It is entitled *Peter Schmoll*.

PARIS.—Hector Berlioz, the celebrated critic and fantastic composer, has been elected, by a large majority, a member of the Académie des Beaux Arts, in the room of the late Adolphe Adam.

The mother of the notorious Sofie Cruvelli, who had not quitted Paris since the marriage of her daughter with Baron Vigier, has just expired in the house in which she resided in the Champs-Élysées.

STRASBURG.—Rossini has received an ovation here. All the performers of the theatre, recruited by a number of musicians, assembled under his windows by torchlight, and gave him a serenade.

Reviews.

"REST ON THY MARBLE COUCH." Cantata. "SPRING TIME." Divertissement. "STONEHENGE POLKA." BY THOS. LLOYD FOWLE. Jewell and Letchford.

The cantata is preceded by a Funeral March, and consists of two choruses, a solo for soprano, and another for tenor, the words having especial reference to the death of the Duke of Wellington. The march is smooth, plain, and somewhat impressive, though Mr. Fowle has perilled its good effect by a second strain of provoking simplicity, which sounds like a slow arrangement of a portion of "In my cottage near a wood," or of the Welsh air known as "Poor Mary-Ann," neither of which resemblances are advantageous for a Funeral March. Mr. Fowle is one of those many composers that do not seem to have the power of surveying their writings at a distance. The painter retires from his work a few paces from time to time to watch the effect which the addition of even a few recent touches of his brush has produced upon what was already on the canvas, so as to get a *spectator's* impression as to the harmonious blending of every subject of colour. A musician should do the same: he should shut his eyes to the notes he has penned, and, as a *listener*, endeavour to detect any incongruities by a careful audit. It is not more difficult for one artist to do it than the other, one being no more likely than the other to shut his eyes or ears to his own defects. It is a difficult matter, but it is indispensable, and it is passing strange that it is not adopted as a general rule by musical composers, who, in nine cases out of ten, rush into print without thinking for one moment of the effect their work will have upon impartial auditors. In praising the March under consideration, we must add that the last two lines of the first page contrast most uncomfortably with the dignity of the remainder.

Of the solos, we prefer the former: indeed we do not like the other at all. The choruses are slow, easy of execution, smoothly and simply harmonized, without those occasional and eccentric indulgences in chromatic chords that we have met with in other works by the same author, and this should recommend the cantata to those who want something easy in the shape of part-singing.

The cantata begins in one key and ends in another.

We suppose everything must have a name, but it would be difficult to trace in the divertissement entitled "Spring-Time"

anything approaching a musical exposition of Thomson's words, "And see where surly Winter, &c.," which are quoted on the first page of the music. For very young pianoforte students, however, this divertissement will furnish a few hours pleasing practice, being easy, light, and having a simplicity of tune about it that will suit folk of tender years. We object to the *andante* at page 4; there's nothing in it, and it is uncalled for.

"The Stonehenge Polka" was suggested—when on a visit to "his friends at Amesbury" to whom this construction is dedicated,—by a moonlight visit to Salisbury plain, (it was full moon). It consists of three strains of eight bars, one being devoted to "De Boatman Dance," and the National Anthem in a fearful state of intoxication for a *coda*. It is bad enough to have "God Save the Queen" badly sung and played so frequently as we hear it, without its being assassinated in so novel and fantastic a manner. Mr. Fowle—were it not that his visit took place at the full of the moon—would be straightway arrested for high treason.

WALES. A Pianoforte Duett. BY JOHN SEWELL. Jewell and Letchford.

An exceedingly pleasing and well written duett, in which three Welsh airs, the titles of which are at our pen's end but will not flow, which we regret, as we know we have several Welsh subscribers who are sure to be on the look out for good arrangements of their music. Suffice it to say that Mr. Sewell has chosen three of the most attractive of the sweet melodies of Cambria, and has arranged them most creditably, introducing *arpeggio* accompaniments (a most appropriate treatment of the harmonies) alternately in the "primo" and "secondo" pages with happy effect. We are fond of detecting resemblances. In this duett, the curious in such matters, will find at page 9, that part of the *cabaletta* of Rossini's "Una voce" has been freely imitated. We recommend this duett.

"EXCELSIOR!" Cantatina, Chorus, with solos for Soprano, Alto, Tenor and Bass. BY W. T. BELCHER. Letchford.

"Excelsior" has been set so frequently as a song, that it is quite an agreeable change to find a choral arrangement of Longfellow's romantic little poem. Four of the verses are here written to a short strain (in four-part harmony) in which the Soprano has occasionally a Swiss character. The solos are short; a good thing, for they are not of the best. The bass also is very poor. The part writing is smooth, and the choral (where allusion is made to the "pious Monks of St. Bernard") is a good specimen. Our chief objections are to the too frequent repetition of the word "Excelsior," and the commencement of the verses at pages 2 and 4, the quaver being too short a note; if sung in quite strict time it would have an undesirably hurried effect.

RECEIVED.—"Responses to the Commandments," "Wild Flowers," "O give thanks," "Go, ask the roses," "As flowers revive," minuet and trio, John Anderson, "Envy not," "Nunc Dimittis," "The Wedding Ring," "Summer is flying," "The April morn," "Oh, the merry May," "Tis lovely May," "It's wonderful," "Come forth, my love," "Cheer up," "Hark to the merry bells," "Praise the Lord," "Farewell, thou lovely one," "O pray for the peace," "My times are in thy hand," "Annie of Tharaw," "Home, sweet Home," "Hiawatha's Farewell," "Up with the lark," "The Mitherless Bairn," "The night is departing," Capriccio, Fantaisie, "Les Huguenots," "Triomphe des Vainqueurs," "The Gipsies' Revelrie," "She walks in beauty," "La Memoria," "Great God of Hosts," "Hark! the herald," the Sussex Polka, Ancient and Modern Chants, &c.; "Where roses fair," "Summer," Crystal Brook Polka; "Summer is flying," Napoleon the Third Quadrilles, Le Lac de Lucerne Valse; the Hymn of Peace, the Clifton Schottische, St. George's Hall Waltzes, Buccleuch Polka.

CORRESPONDENCE.

MISS MELLON'S HISTORY.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—If you think the matter worth further notice, I beg to inform your facetious upholder of the dignity of the Entwises that, so far from being a "Leerpole lad," I am not even a native of the county. To deficiency of wit (hereditary as E. S. C. assumes) I must plead guilty, even to non-perceptibility of the purport of any meaning in the (doubtless) "admirable fooling" of the greater

portion of E. S. C.'s effusion. I confess my continuous ignorance of the mode of "properly approaching" a lady whose existence is a matter of doubt; and blooming as the Rose may be (or was, when living), the bush graced by her bloom, or even the garden perfumed by her odour, are to me unknown; and any "polite art" in my slender knowledge utterly unavailing to approach her. Familiar with every principal in every London orchestra, from the days of Messrs. Shaw, Mountain, &c., up to my particularly intimate friend T. Cooke, I repeat my ignorance of the party in any such capacity as E. C. S. assumes for him.

The extraordinary impression of a "gold-cased watch" I can account for in E. C. S. from its infrequency; "Old Richard's stick" cannot, of necessity, be so uncommon an object, although how he would connect either of them with Shrewsbury clock is a marvel to me. Strongly suspecting E. C. S. to be a correspondent of *Bell's Life*, if not actually a member of the P.R.—I remain yours, C. C.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—My note in your last *Gazette* contains inaccuracies, for which I have to apologize:—Line 4, for *wit* read *wisdom*; 22, for *Stratton* read *Wright*; 24, for *Elliston* read *Sheridan*.—I am, &c. E. S. C.

EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—Oblige me by the insertion of a very few words in reply to the singular effusion of W. C. F., the tone of which must have been matter of surprise and regret to all.

I cannot think of pursuing a discussion thus degenerated in character, nor shall I condescend to retort by similar personalities; but shall content myself with suggesting to the impartial reader a reference to my former letter for complete refutation of the unworthy rejoinder. I will therefore merely add one more fact.

Your correspondent referring (*inaccurately*) to a passage in my letter, derides the idea of the term "Equal" being used in a comparative sense. His ignorance on the subject is shown in the fact, well known to tuners, that it is *not possible* to divide the scale so as to make all the keys equal.

I must decline taking any further notice of one who, while he affects to call it "astounding presumption" to impute error to himself, has demeaned himself by attributing falsehood to my statement of facts.

As to the letter of "Imperfect Fifth," I do not see that it deserves any reply. To propound an absurdity, assume it to be the tenor of my opinions, and then to demolish it, is simply puerile. My former letter had reference to the *individual character* of different keys. I stated facts and cited authorities in support of my views. The gist of the letter has remained untouched by your correspondents, who exhibit due discretion in not approaching a subject which they clearly do not understand.

I should be sorry, however, to consider them samples of either the intelligence or gentlemanly character of your readers, a fair proportion of whom probably think with me.

I shall not trespass on you again, and beg finally to subscribe myself, yours obediently, G. S. B.

ORGAN.

DESCRIPTION of the new organ built by Mr. J. W. Walker for St. Barnabas Church, Addison-road, Kensington:—

Great Organ—CC to G.

	Feet
1 Open Diapason—Metal	8
2 Gamba	8
3 Stopped Diapason—Wood	8
4 Principal—Metal	4
5 Flute (Harmonic)—Metal and Wood	4
6 Twelfth—Metal	2½
7 Fifteenth—Do.	2
8 Full Mixture—Do.	3 ranks
9 Sharp Mixture—Do.	3 ranks
10 Posauene—Do.	8ft
11 Clarion—Do.	4

Swell—Tenor C to G.

1 Double Stopped Diapason—Wood	16
2 Open Diapason—Metal	8

	Feet
3' Stopped Diapason—Do.	8
4' Principal—Do. } on one slide	4
5' Fifteenth—Do.	2 $\frac{3}{4}$
7' Mixture—Do.	3 ranks
8' Double Trumpet—Do.	16ft.
9' Oboe	8
10' Horn—Do.	8
11' Clarion—Do.	4
Choir—CC to G.	
1' Open Diapason—Metal	8
2' Stopped Diapason—Wood	8
3' Dulciana—Metal	8
4' Flute—Metal and Wood	4
5' Principal—Metal	4
6' Piccolo—Wood	2
7' Clarinette—Metal	8
Pedal—CCC to F.	
Open Diapason—Wood	16
Octave { by means of coupler with extra } Do.	8
octave of pipes	
Accessory Stops, &c.	
Great to Pedals.	
Choir to Pedals.	
Swell to Great.	
Choir to Great.	
Choir to Great sub-octave.	
Tremblant.	

Six Composition Pedals, 4 to Great, 2 to Swell.
Total number of stops, 37. Ditto pipes, 1846.

Action of the composition pedals:—

- SWELL.**
1 Open Diapason, Stopped Ditto, Principal, and Oboe.
2 Full.
- GREAT.**
1 Open and Stopped Diapason.
2 Ditto and Principal, 12th and 15th.
3 Ditto ditto, with Gamba, Harmonic Flute, and Full Mixture.
4 Full Organ.

The organ was opened by Mr. R. W. Braine, the organist of St. Barnabas, on the 31st ult., in two performances, at Mr. Walker's factory. The two programmes contained but one organ piece, which was Bach's "St. Ann's" fugue. To the description of the instrument the following remarks, by Mr. Braine, are appended:—

"In drawing up the specification above, great attention has been shown to the requirements of an organ intended to support a large body of voices. It will be seen that by the aid of couplers no less than eight stops of 8-ft (exclusive of reeds) can be used simultaneously, which, together with the sixteen and eight feet on the pedals, form a body of diapason work the importance of which cannot be over-estimated. Great care has been taken to avoid the common error of cutting stops in halves, and of putting in incomplete ones. Here every stop in the organ runs throughout. The open diapason, dulciana, flute, and clarinette in the choir forming no exception, and the consequence is a completeness which many organs with more "stops" cannot boast. As a general rule a double should doubtless be placed first in the great organ. The rule has been deviated from, in this instance, because of the importance of a 16ft. stop in the swell, where it cannot be obtained by a mechanical contrivance; in the Great Organ, however, a "choir to great sub-octave" places four doubles at the command of the organist, as far as the tenor C key. So with the double reed. In the Great Organ it would not have been available for the swell; but in the swell it is available for the Great. Want of funds and space compelled a limitation of the Pedal Organ to its present size. The tuning is on the system of equal temperament, and the Gamba is made precisely after the German fashion. The case is made on the plan first introduced by Mr. Albert Howell. Its principle is to make the larger pipes themselves form the front without unnecessary wood work. Its advantages are that it economizes space and money, and presents the least possible obstruction of sound to the interior of the instrument. The pipes have been slightly decorated under Mr. Howell's direction."

As the mixtures in this organ are of a very unusual composition, and are at the same time exceedingly successful in their effect, we subjoin a scheme of them:—

	Full Mixture, 3 ranks.	Sharp Mixture, 3 ranks.
CC to Middle B	15 19 22	22 26 29
Middle C to B above	8 12 15	15 19 22
Treble C 2 to F 2 above	1 8 15	12 15 19

Treble F 2 to B 2 in alt.	1 8 15	12 15 19
C 3 in alt. to the top	1 8 15	8 12 15

The return of the first rank of the mixtures, to a principal at middle C 1, and to an open diapason at treble C 2, and the insertion of an entire duplication of the harmonic series of pipes, from the octave and the unison upwards respectively, imparts an amount of firmness, fulness, and power to the treble that is most satisfactory in enabling that—and that which is too commonly the thinnest—portion of the organ to maintain its prominence successfully. The custom has been for many years, to *lessen* the number of ranks in the treble, and to make the few introduced double, and strengthen the *highest* sounds above the unison; and by this means a screaminess in the upper octave but one, and a weakness in the highest octave have been produced, which have gone far to bring mixtures into disuse. We did not discover these vices in the compound stops under consideration.

The Gamba is copiously "winded," and has a beautiful effect in the church. The scale of pipe throughout the organ is smaller than is usually the case with modern English builders, and approaches more nearly to the German scale. The "Great" reeds, however, and the "Swell" horn are very large, and the whole is on a 3-inch wind.

Since the instrument has been placed in the church, it is thought it will be possible to add a bourdon and flute to the pedal organ; and, as soon as funds will allow, this important addition will be made.

OUR SCRAP BOOK.

WILLIAM BIRD. (Continued from page 262.)—Although, from these productions, it appears that Bird was, in the strictest sense of the word, a church musician, yet he occasionally gave to the world compositions of a lighter kind, and he seems to have been the first among the English who attempted that elegant species of vocal harmony called the madrigal. The "La Verginella" of Ariosto, which he set for five voices, is the most ancient composition of that kind to be met with in the works of English authors.

His other compositions were, "Songs of sundry natures, some of Gravitie, and others of Myrth, fit for all Companies and Voyces," printed in 1589; "Psalmes, Sonets, and Songs of Sadness and Pietie, made into Musicke of Five Parts;" and "Psalmes, Songs, and Sonets: some solemne, others joyfull, framed to the Life of the Words, fit for Voyces and Viols, of three, four, five, and six Parts;" published in 1611.

Besides the above, he was the author of many compositions printed in the collections of other persons, but particularly in one entitled "Parthenia, or the Maidenhead of the first Musick that ever was printed for the Virginals, composed by the three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibbons, Gentlemen of her Majestie's Chappell." In the collections of services and anthems published by Day and Barnard, there are many of his compositions, and several others continue still in manuscript in the King's Chapel, and in the cathedral and collegiate churches of this kingdom.

That Bird was an excellent organist there cannot be the least doubt; we need but turn to his compositions to form an opinion of his style and manner of playing. To judge from these, his voluntaries must have been enriched with varied modulation, lofty fugues, artful syncopations, original and unexpected cadences, and, in short, with all those ornaments that constitute a style at once solemn, majestic, and devout.

He is considered to have been the finest player on the virginal of his time; and his music for that instrument, or, as we should now term them, his lessons for the pianoforte, are all so excellently adapted to it as to afford ground for supposing that, if he had lived in a later age, his genius would have expanded itself in works of invention, taste, and elegance. Several of these lessons are printed in the collection entitled "Parthenia." In a magnificent folio manuscript, curiously bound in red morocco, which is generally known by the name of "Queen Elizabeth's Virginal Book," there are also nearly seventy of his compositions.

The first piece by Bird in this book is a fantasia, which generally implies a fugue, in which the subject is as frequently changed as in the ancient choral music, where new words require new accents and intervals, for as yet it was not the custom, in composing fugues, to confine a whole movement to one theme; and here Bird introduces five or six, wholly different and unconnected with each other.

The subject of the second composition by Bird in the Royal Virginal Book is the tune of an old ballad, "John, come kiss me now;" of which, with great labour and ingenuity, he has varied the accompaniments sixteen different ways. No. 52 is another fancy; and 56, a pavan by Bird. No. 58 is entitled "The Carman's Whistle." From No. 58 to 69, the compositions are all by him; consisting chiefly of old tunes with variations.

It has been imagined, observes Dr. Burney, that the rage for variations was the contagion of the present century; but it appears, from the above manuscript that this species of influenza, or corruption of air, was more excessive in the sixteenth century than at any other period of musical history.

The compositions of Bird were very numerous, and in great variety. The most permanent memorials of his excellence are, however, unquestionably to be sought for in his motets and anthems. These were formerly considered to possess a degree of merit so eminent, that in the Cheque-book of the Chapel Royal, their author is styled the "father of music;" and they will continue to be admired so long as there is any genuine taste for sacred music left in the world. His canon of "Non nobis, Domine" is known to everyone.

THE STAGE IN SHAKESPEARE'S TIME.—Shakespeare's stage was strewn with green rushes, just as private rooms were in the richest houses, for carpets were as yet seldom used. Sometimes it was matted over, as it was for the play of *Henry VIII.* the night the Globe theatre was burnt down. The curtains, of silk or worsted, did not draw up as they do now, or let down as in the Roman theatres, but opened in the middle, and sliding with rings attached to an iron rod, drew back like window or bed curtains of the present day. The boys of the theatre lent out stools at 6d. each to those gallants who wished to dazzle the groundlings that stood in the yard or pit. Some lay on the rushes, and played at cards or smoked; others drank wine or beer; the 'prentices in the cheap second gallery cracked nuts and nibbled apples just as they do now.

Musical Publications

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ROYAL POLYTECHNIC.—Patron,

H. R. H. Prince Albert.—On Monday, Wednesday, and Friday, at 4 and 9, the Grand Series of Views, after David Scott, as published by Fullerton and Co., illustrating Bunyan's Allegory of the Pilgrim's Progress, with Descriptive Lecture by the Rev. J. B. Brasted. On Tuesday, Thursday, and Saturday, at 3, Lecture by J. H. Pepper, Esq., on the Moon Controversy. On the same days, at 4 and 9, the Historical Entertainment of Kenilworth; and at 3.30 and 8, Performances by Madlle. Maudie on the Cithar, and by Herr Ziron on the Child's Mouth Organ. All the other Lectures on Chemistry, the Electric Light, and Photo-Galvanography, as usual. Daily Exhibition of the new and large Model of Sebastopol, mounting 2,000 guns and mortars.—Admission to the whole, 1s.; children and schools half-price.

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Machinery in Motion—Model of Sebastopol—Russian Infernal Machine—Heineke's Diving Apparatus—Subaqueous Light—Gigantic Electrical Machine—Grand Organ Performance by Mr. E. T. Chipp—Dioramas of Central America and Glimpses of Italy, by Mr. Leicester Buckingham—Lectures on Chemistry, by Mr. G. F. Ansell, and Natural Philosophy, by Mr. Partington—Luminous Fountain, &c. The Spanish Minstrels every evening, at 8.30. Doors open, morning, 12 to 5; evening, 7 to 10. Admission 1s.

FENTON'S CRIMEAN PHOTO-

GRAPHS.—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROBERT FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

THE NEW SOCIETY of PAINTERS

in WATER-COLOURS.—The Twenty-second Annual Exhibition is now open at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, 1s. Season Tickets, 5s.—JAMES FAHEY, Secretary.

MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 5 o'clock.—Egyptian-hall.

MISS P. HORTON'S (Mr. and

Mrs. T. German Reed) popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent street, commencing at Eight o'clock, and terminating at a Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 6s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock. No performance on Saturday evenings.

LOVE'S LUCUBRATIONS.—Regent

Gallery.—New Nutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchkettle Polka, by Miss Julia Warman, composed by Mr. Van Norden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal library, 33, Old Bond-street; and at the box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

EGYPTIAN HALL, Piccadilly.—The

marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

MR. W. S. WOODIN'S OLIO of

ODDITIES, 50 instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic-hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

Musical Announcements.

(Continued.)

MISS SUSAN GODDARD, Pupil of

Messrs. Halle and Benedict, begs respectfully to announce that her EVENING CONCERT will take place at the HANOVER SQUARE ROOMS, on MONDAY, July 7, 1856, to commence at eight o'clock, on which occasion she will be assisted by:—Vocalists, Madame Rudersdorf, Mdlle. Josephine Heffner, Première Cantatrice du Roi de Bavière—her first appearance; Madlle. Matilde Rudersdorf, Herr Reichardt, M. Jules Lefort, Herr Rokitsanski, and Signor Belletti. Instrumentalists:—Pianoforte, M. Halle and Miss S. Goddard; Piano Orgue, M. Engel; Flute, Mdlle. Cleopatrie Tornborg; Violin, Herr Leopold Ganz; Violoncello, Herr Moritz Ganz. Conductors, Messrs. Benedict and Wilhelm Ganz.—Reserved Seats, Hall-a-Guinea; Tickets, Seven Shillings each; may be obtained at all the principal Music Warehouses, and of Miss S. Goddard, 14, Wellington Terrace, St. John's Wood.

ARTICLED PUPIL.—A First-class

Professor, resident in Manchester, who, in addition to an extensive practice, holds a very important appointment as Organist and Choirmaster, is desirous of meeting with a talented youth as an ARTICLED PUPIL. The practical advantages to be derived are very considerable. Letters to be addressed to Musicians, "Musical Gazette" office, 141, Strand, London.

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MR. BLAGROVE'S FOURTH CON-

CEPT (11, Hinde street), THURSDAY EVENING NEXT, July 3, at Half-past Eight o'clock. Performers—Messrs. Charles Halle, Molière, Blagrove, R. Blagrove, Clementi, and Piatti. Quartett No. 8, Romberg; quintett in A, Mendelssohn; sonata, pianoforte, op. 53, Beethoven; duett in G minor, two violins, Spohr; selection (Flying Leaves), concertina and pianoforte, Molière; and duett (Huguenots), pianoforte and violin. Tickets 7s., reserved seats, 10s. 6d.; tickets to three concerts, or three to one concert, 15s., reserved, 21s.—to be had of Mr. Blagrove, 11, Hinde-street, Manchester-square, where plans of seats may be seen. Further dates, July 17 and 31.

M. JULES LEFORT'S MATINEE

MUSICAL will take place, by the kind permission of Lord Ward, at the Dudley-gallery, Egyptian-hall, Piccadilly, on WEDNESDAY, July 2, 1856, to commence at Three o'clock, under the most distinguished patronage; on which occasion he will be assisted by:—Vocalists:—Madame Viardot, Mdlle. Emilie Krall, Signor Monari, M. Jules Lefort, and M. Levassor. Instrumentalists: pianoforte, M. Blumenthal; piano orgue, M. Louis Engel; Harp, Mr. John Thomas; violin, Sig. Sighicelli; concertina, Signor Giulio Regondi. Pianistes Accompagnateurs, M.M. Benedict, Jules de Glimes, and Herr Lehmeier. Tickets, One Guinea each, may be had of M. Jules Lefort, 51, Bury-street; and of R. W. Olivier, 19, Old Bond-street, Piccadilly.

HERR ROBERT GOLDBECK begs

to announce that he will give THREE MORNING RECITALS of CLASSICAL and MODERN MUSIC, at his residence, 36, Upper Charlotte-street, Fitzroy-square, July 2, 14, and 24, at Three o'clock. The valuable services of Mdlle. Krall, Mons. Kettenus, Herr Zirom, &c., have been secured. Subscription tickets for the series, 15s.; single admission, 7s., to be had of Herr Goldbeck; and of his publishers, Messrs. Weasel and Co., 18, Hanover-square.

OLD CHORISTERS' GATHERING.—

The FIRST ANNIVERSARY MEETING will take place on TUESDAY, July 1st, 1856. Programme for the day:—The performing members to meet in the Jerusalem Chambers, Cloisters, Westminster Abbey, at half-past 9 o'clock; the service in the Abbey to commence at 10; Mr. Turle will preside at the organ; the meeting to proceed from Westminster-bridge (Middlesex side) by steamboat, at 12 o'clock, to London-bridge, and leave the London-bridge Railway Station for the Crystal Palace at 12.40; the members to assemble at the Crystal Fountain at a quarter to 4, and then proceed to dinner. Mr. Goss has kindly consented to take the chair at 4 o'clock precisely.

ROBERT BARNBY, Secretary.
178, Cambridge-street, Pimlico.

MRS. PAGET (late Miss Clarke

R.A.M.), Contralto, has arrived in London for the season, and may be engaged for Public and Private Concerts, &c.—Address 35, Judd-street, New-road.

MR. FRANK BODDA begs to an-

nounce that he will remain in London during the season.—All applications respecting teaching and concert engagements, at his residence, 2, Notting-ham-terrace, York-gate, Regent's-park.

MISS ELIZA HUGHES (R.A.M.),

Soprano: 69, Great Queen-street, Lincoln's-inn-fields.

MR. VAN PRAAG begs to inform

his Patrons, also Ladies and Gentlemen of the Musical Profession, that he continues the management of Concerts, Matinées, and Soirées, as well as the superintendence of bands, choruses, &c. Soliciting a continuance of the Patronage he has of late years received, it will be his constant study to merit the same.

All communications addressed to Mr. Van Praag, at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, will receive immediate attention.

MR. WINN begs to inform his

Friends and Pupils that he has REMOVED to 35, ARGYLE-STREET, ARGYLE-SQUARE.

Theatrical Announcements.**THEATRE ROYAL, HAYMARKET.**

Under the management of Mr. Buckstone.—Monday and Tuesday, MY WIFE'S DAUGHTER. After which, THE LITTLE TREASURE. With, for the last two nights, ELGAMBUSINO. To which will be added GRIMSHAW, BAGSHAW, and BRADSHAW. Concluding with THE DOCTOR IN LOVE. On Wednesday, Mr. Buckstone's Annual Benefit. Thursday and Friday, commencing at 7, with SINGLE LIFE. On Saturday, by desire, THE EVIL GENIUS. After which THE CAPTIVES; or, a Night in the Alhambra. After which MR. HUGHES AT HOME. Concluding with SHOCKING EVENTS. —Stage-manager, Mr. Chippendale.

THEATRE ROYAL, HAYMARKET.

Mr BUCKSTONE'S ANNUAL BENEFIT on Wednesday Next, commencing at 7 o'clock, with Shakespeare's Comedy of TWELFTH NIGHT; or, How you will. Andrew Aguecheek, Mr. Buckstone; Malvolio, Mr. Chippendale; Clown, Mr. Compton; Sir Toby Belch, Mr. Rogers; the Duke, Mr. Hore; Fabian, Mr. W. Farren; Viola, Miss Swinborough; Olivia, Miss M. Oliver; Maria, Mrs. E. Fitzwilliam. After which an entirely new Spanish Ballet, with New Music by E. Fitzwilliam, and new scenery by Calcott, entitled THE CAPTIVES; or, a Night in the Alhambra, in which the Renowned Spanish Dancers, Perea Nena, Manuel Perez, and their Coryphees will appear. To which will be added, a new Petite Comedy, Mr. HUGHES AT HOME, in which Mr. Buckstone and Miss Blanche Fane will appear. After which Mr. Buckstone will deliver an address to the audience, on the occasion of his Benefit, being the 815th consecutive Night of the Season. Concluding with SHOCKING EVENTS.

ROYAL PRINCESS'S THEATRE.

—Under the management of Mr. CHARLES KEAN.—On Monday, and during the week, THE WINTER'S TALE. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean.

ASTLEY'S.

On Monday (SECOND MID-DAY PERFORMANCE), and all the week, THE HORSE OF THE CAVERN; or, the Mounted Brigands of the Abruzzi. Introducing Mr. W. Cooke's Wonderfully Trained Horses. After which, the SCENES in the CIRCLE. Desart's Troupe of Juggs and Monkeys, and the extraordinary performance of the German Brothers, &c. To conclude with THE FESTIVAL OF PEACE; or, Honour to the Brave.

Musical Instruments.**BISHOP AND STARR, ORGAN**

BUILDERS, 1, Lisson-grove South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by MORTIMER and DABY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, June 28, 1856.

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